



MOZART

The Twelfth Annual Mozart Festival ♦ San Luis Obispo

Dear Friends of Mozart,

Welcome to the twelfth annual San Luis Obispo Mozart Festival. We hope that our new friends and the friends who have helped to shape the Festival from year to year find joy in our week of music.

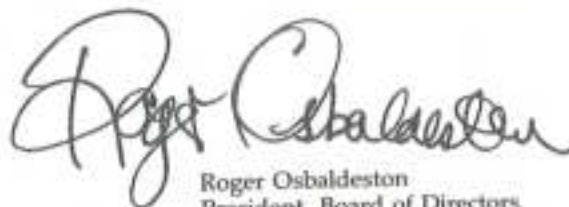
There is much to celebrate this year. Two new concerts, one in Cambria and one in Los Osos, extend the Festival's effort to present music in intimate settings throughout the County of San Luis Obispo. Also, to the delight of those whose special love is choral music, the Festival Chamber Singers make their debut. One of the special offerings of Festival 1981 was the West Coast premiere performance of a newly discovered symphony by Mozart. This year, in the same spirit, we are pleased to offer the premiere performance of a work by a contemporary composer.

And again we invite you to explore the Festival Fringe which is designed to enhance the festive quality of your week. The Fringe offers you films, dance, theater, crafts exhibits, poetry and free informal concerts throughout the Central Coast.

The Festival and the Festival Fringe have developed due to the many people who have donated their time, talent and money. We are especially grateful to all of you. Without such continuing generosity, the Festival would simply not exist. If you have not been a donor in the past, please consider becoming one. If you have given in the past, we ask for your continued support.

Whether this is your first year with us or your twelfth, we welcome you, we thank you, and we hope you enjoy this special week.

Sincerely,



Roger Osbaldeston
President, Board of Directors

RILEYS



978 Olive Street • San Luis Obispo



CLIFTON SWANSON
Music Director and Conductor

Clifton Swanson, one of the founders of the San Luis Obispo Mozart Festival, has enjoyed a varied career in music. As Music Director and Conductor of the San Luis Obispo Mozart Festival, Mr. Swanson has guided its development from a weekend of three concerts in 1970 to its present format, with a special blending of artistic achievement and community spirit. Additionally, under Mr. Swanson's direction, the San Luis Obispo Symphony has become one of the highest rated community orchestras in California. He is a consultant to the California Arts Council, and has played an active role in the Association of California Symphony Orchestras.

Mr. Swanson studied conducting with Alexander von Kreiser and Henry Swoboda at the University of Texas. In 1978, he assisted Daniel Lewis in the orchestra program at the University of Southern California. As an undergraduate at Pomona College, Mr. Swanson studied piano with Russell Sherman, string bass with Paul Gregory, and since that time has continued study with Harold Smith, Peter Mercurio, and Susan Ranney.

Mr. Swanson is a professor of music at California Polytechnic State University, where he is pursuing an interest in the application of computers to the study of music.



TIMOTHY MOUNT
Director, Mozart Festival Singers

Timothy Mount has led the Festival Singers since 1980. He is currently the Director of Choral Activities at Southeastern Louisiana University and his teaching career includes appointments at Eastern Oregon State College, California Polytechnic State University and Mount Holyoke College. While completing his graduate studies at the University of Southern California, where he was a Danforth Graduate Fellow, he directed the Pomona College Choir, and taught courses at USC, Los Angeles City College, and Los Angeles Valley College.

Highlights of Mr. Mount's conducting career display a diversity of interests, from directing the Ambrosian Chamber Singers (an early-music ensemble), the PRIMAVERA Vocal Quartet and the Delaware County Youth Orchestra to performing in and conducting the chorus of John Houseman's production of *John Brown's Body*. Mr. Mount also has sung with a number of ensembles, including the Philadelphia Singers, Aspen Chamber Choir, Festival Singers of Canada, Festival of Two Worlds Opera and Pennsylvania Pro Musica.

This year Mr. Mount will be adding a new dimension to the Festival with the formation of the Mozart Festival Chamber Choir.



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THE FRIENDLY PROFESSIONALS



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Featured Artists



GREGORY BARBER
Bassoon Soloist

Greg Barber is returning for his ninth year with the Mozart Festival. He serves as principal bassoon with the Oakland Symphony and Cabrillo Music Festival Orchestras and has appeared as soloist with several Bay Area orchestras. Currently on the faculty of Mills College, Mr. Barber is also an accomplished conductor, most recently performing with the Arch Ensemble on tour in New York and Europe. He has been invited to be a guest conductor with the Oakland Symphony during its 1982-83 season.



THOMAS CONSTANTEN
Composer

The career of Thomas Constanten, versatile California composer and keyboard artist, extends from study with composers Pierre Boulez and Karlheinz Stockhausen to early work with the Grateful Dead and the Incredible String Band. He has served on the faculty of SUNY-Buffalo and the Community Music Center of San Francisco. The Constanten work "Dejavalse" is featured in the Waltz Project, whose other contributors include John Cage and Virgil Thompson. Its recording by Nonesuch won a 1982 *Record World* award. Constanten's lecture, "Exploring the World's Gene Pool of Melodies," will be Saturday afternoon. Constanten's appearance is partially underwritten by *Ment the Composer*.



RICHARD GOODE
Piano Soloist

Pianist Richard Goode, winner of First Prize in the Clara Haskil Competition (1973) and the Avery Fisher Prize (1980), studied with Nadia Reisenberg and Rudolph Serkin. He was a founding member of the Chamber Music Society of Lincoln Center, with whom he appeared regularly for ten years before embarking on his solo career. As an internationally acclaimed recitalist, chamber music player and soloist with orchestra, he has appeared with the Tokyo String Quartet, Julliard Quartet, Guarneri String Quartet, the La Salle Quartet, the Philadelphia Orchestra, National Symphony Orchestra, Los Angeles Philharmonic, Toronto Symphony, BBC Symphony and the Royal Philharmonic.



JEROME LOWENTHAL
Piano Soloist

Pianist Jerome Lowenthal has appeared throughout the world in recital and as soloist with leading orchestras and conductors. Recent highlights include recitals at the Kennedy Center, at Alice Tully Hall in Lincoln Center and in Florence. In addition, he has appeared with the New York Philharmonic, Zubin Mehta conducting; and at the Hollywood Bowl, in joint recital with Itzhak Perlman. Mr. Lowenthal made his orchestral debut at the age of 13 with the Philadelphia Orchestra. Following studies at the Julliard School of Music, he went to Paris under a Fulbright Grant, studying with Alfred Cortot at L'Ecole Normale de Musique. Mr. Lowenthal's 1982-83 season includes an extensive tour of the Soviet Union.



LAWRENCE S. RATNER, PhD
Psychologist

103 West Church, Suite 4
Santa Maria, California 93454
(805) 925-7511

2705 El Cerrito
San Luis Obispo, California 93401
(805) 543-6030

Featured Artists



BARR/GUZELIMIAN Piano Duo

Jean Barr and Armen Guzelimian, well known for their separate careers in chamber music, join together as an exciting piano duo that has been well received by audiences throughout California. Jean Barr is an associate professor of music at the University of California and is on the summer faculty of the Music Academy of the West in Santa Barbara. Armen Guzelimian has enjoyed a career of marked versatility which has taken him from the concert halls of Vienna and Salzburg, to New York's Lincoln Center and the Los Angeles Music Center. Mr. Guzelimian is Artistic Director of the Los Angeles Vocal Arts Ensemble. The Barr/Guzelimian Piano Duo were featured artists at the Santa Barbara Summer Festival '81.



KRONOS QUARTET String Quartet

Since its founding in 1973, the Kronos Quartet has emerged as a vital force on the international music scene. They are firmly committed to encouraging the evolution of contemporary chamber music - and a revolution in the public acceptance of it. Their repertoire includes pieces from standard quartet literature as well as a broad range of compositions by contemporary composers. Based in San Francisco, Kronos has served as Artists-in-Residence at Mills College and has performed throughout the United States. The Kronos Quartet come to the Festival with grant support from the California Arts Council. Members of the Quartet are: David Harrington, violin; John Sherba, violin; Hank Dutt, viola; Joan Jeanrenaud, cello.



LA CORTE MUSICAL Early Music Ensemble

La Corte Musical was formed in London in 1975 by artists already well-known in the field of early music. Its name suggests its model: the court of Alfonso the Wise, King of Spain from 1254-1284, where Christian, Arab, and Jewish musicians, artists, poets, philosophers and scientists gathered and worked together. La Corte Musical recreates this rich blend of artistic modes through its theatrical presentations of early music. La Corte Musical appears at the Festival through grant support from the California Arts Council. Members of the ensemble include Holly Alonso, Michael Colver, Harlan Hokin, Brian Feehan, Peter Maund, Kit Higginson, Elisabeth LeGuin, Allen Blumenfeld and Jaime Jaimes.



RONALD RATCLIFFE and JAMES BONN

Ron Ratcliffe has been a participant in the Festival since its inception and is well known to Central Coast audiences as a harpsichordist-fortepianist. Currently teaching at California Polytechnic at San Luis Obispo, he is internationally recognized as an authority on historic keyboard instruments. Joining him this year is James Bonn, another active performer on all keyboard instruments. Bonn is professor of music at University of Southern California and a member of the Ko-Kela Quartet. This summer in England the two are presenting a keyboard symposium. There they will also record the Bach Concerto in D minor for three harpsichords for the New York Metropolitan Museum's Historic Instrument in Performance Series.



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Principal Players



DOROTHY WADE
Concertmaster

Dorothy Wade has served the Festival as Concertmaster for nine years and is welcomed back this year. Concertmaster for the Southern California Master Chorale Sinfonia, the Ojai Music Festival, The California Chamber Symphony and the Carmel Bach Festival, Wade includes among her many solo performances the Los Angeles Philharmonic, the Sinfonie Radio Diffusion of Paris, and the Pasadena Symphony.

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CAROL DOUGAN
Principal Second Violin

Carol Dougan has served as Concertmaster for the San Luis Obispo County Symphony and performed regularly with the Festival each summer. Dougan studied at the Cincinnati Conservatory and received her Master's Degree from USC. She has played professionally with the Dayton, Chattanooga, Knoxville, Santa Barbara and San Antonio Symphony Orchestras; and the Aspen Festival Orchestra. She is currently department chairman at Palomar College.

Sponsored by Susan and Jerry Juhl



SVEN HELGE REHER
Principal Viola

A teacher and performer in Southern California for nearly 40 years, Sven Reher studied in Germany and the United States. In 1939 he was a founding performer of Evenings on the Roof, now known as the Monday Evening Concerts, performed at the Los Angeles County Museum. He currently is principal viola for the California Chamber Society. This year he recorded as principal viola for the new music soundtrack of Walt Disney's *Fantasia*.

Sponsored by Clifford B. Holser



ROBERT L. ADCOCK
Principal Cello

A graduate of USC with a Master of Music degree, Robert Adcock now performs with the Pasadena Symphony. He has also played with the Los Angeles Chamber Orchestra, the California Chamber Symphony, the Ojai Festival, the Carmel Bach Festival, and returns for his tenth year as principal cello with the San Luis Obispo Mozart Festival. Adcock is active as a commercial musician in the motion picture, television, musical theatre and recording fields.

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DAVID H. YOUNG
Principal Double Bass

David Young received his Bachelor of Music degree from the Eastman School and last year completed his Masters in Music at USC where he continues to work towards his Doctor of Music Arts. For four years a member of the Rochester Philharmonic, he spent two seasons with the Dallas Symphony. Young currently performs with the Santa Barbara Symphony, Long Beach Symphony, the Los Angeles Chamber Orchestra, and records with the major studios. He is a faculty member of both Cal State Northridge and Los Angeles City College.

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GERALDINE ROTELLA
Principal Flute

Geraldine Rotella currently plays piccolo in the Pasadena Symphony and first flute with the Los Angeles Pops Orchestra and William Hall Chorale. She has performed with the Los Angeles Philharmonic under Carlo-Maria Giulini, Michael-Tilson Thomas and Riccardo Chailly and with the Los Angeles Chamber Orchestra. Rotella has played with the Carmel Bach Festival and Salvi International Summer Festival. Rotella has studied with Louise di Tullio, James Galway, William Bennett and Marcel Moyse. She is on the faculty at Pepperdine and Cal State Northridge.

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Principal Players



JOHN ELLIS
Principal Oboe

John Ellis has performed with the Festival since its beginnings in 1970. Long recognized as one of the finest oboists on the west coast, John divided his time between orchestras and studios in Los Angeles. He was on the faculties of Pomona College and Cal State Northridge. In 1979, he bought a farm in Pennsylvania where the Ellis family continues to flourish and he now commutes to the west coast for specific engagements. His most recent return was to participate in the 1982 Ojai Festival.
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JAMES KANTER
Principal Clarinet

James Kanter returns to the Festival for his seventh year as principal clarinet. Active in the Los Angeles motion picture and television recording studios, James Kanter is currently first clarinet with Walt Disney Studios, the Greek Theatre, Pantages Theatre and Schubert Theatre Orchestras. In addition, he is also a member of the Santa Barbara, San Fernando Valley and San Gabriel Valley Symphony Orchestras as well as the Los Angeles Chamber Orchestra.
Sponsored by Mr. and Mrs. Roy Gersten



GREGORY BARBER
Principal Bassoon

Greg Barber is returning for his ninth year with the Mozart Festival. He serves as principal bassoon with the Oakland Symphony and Cabrillo Music Festival Orchestras and has appeared as soloist with several Bay Area orchestras. Currently on the faculty of Mills College, Mr. Barber is also an accomplished conductor, most recently performing with the Arch Ensemble on tour in New York and Europe. He has been invited to be a guest conductor with the Oakland Symphony during its 1982-83 season.
Sponsored by Gerald Franklin



JAMES THATCHER
Principal Horn

Thatcher is currently very active in studio orchestras and has recently worked on the scores for Star Trek, Rocky II & III, the rescoring of Walt Disney's *Fantasia* and *Shogun*. Thatcher is the principal horn of the Pacific Symphony and is on the faculty of Chapman College and University of California at Irvine. Thatcher played first horn with the Los Angeles Philharmonic, Pasadena Symphony, Royal Ballet, Bolshoi Ballet and American Ballet Theater. He has performed as soloist for the Los Angeles Philharmonic Chamber Series.
Sponsored by Michael's Delicatessen



ANTHONY PLOG
Principal Trumpet

A veteran of the Festival, Anthony Plog returns for his eleventh consecutive performance. Serving as principal trumpet with the Los Angeles Chamber Orchestra, he also performs with the Los Angeles Philharmonic and was a founding member of the Fine Arts Brass Quintet. Currently a faculty member of USC and the Music Academy of the West, Plog is a published and recorded composer. During his second solo tour of Europe, he premiered his composition *Music for Brass Octet* in Germany.
Sponsored by Tris and Roger Oshaldston



DOUGLAS LOWRY
Principal Trombone

Douglas Lowry has studied with Lewis Van Haney and the late Robert Marsteller at USC, where he completed the Masters conducting program under Daniel Lewis. He is currently Music Director and Conductor of the new Peninsula Chamber Orchestra which will inaugurate its debut season in September. His composition, *Movements Sacre: Dance Music, for String Quartet, Percussion, and Chamber Choir*, will receive its premiere in December.
Sponsored by Sherman Butler



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Mozart Festival Orchestra – 1982

Violin I

Dorothy Wade (Van Nuys)
Rebecca Brooks (Bakersfield)
Ralph Morrison (Topanga)
Jennifer Woodward (Los Angeles)
Jonathon Weisz (San Marino)
Elyn Pesavento (San Francisco)
Curt Homan (Los Angeles)
Rebecca Haslop (Los Angeles)

Violin II

Carol Dougan (San Diego)
Susan Debnokoff (Monterey)
Lisa Weiss (Long Beach)
Carol Kersten (Los Osos)
Ken Barnd (Los Angeles)
Randall Garacci (Arroyo Grande)
Leslie Alsup (Los Angeles)
David Stade (San Luis Obispo)

Viola

Sven Reher (Los Angeles)
Abigail Stoughton (Santa Barbara)
Marilyn Baker (Los Angeles)
Ronald Erickson (Berkeley)
Becky Sebring-Anderson (Pacifica)

Violoncello

Robert Adcock (Los Angeles)
Christina Soule (North Hollywood)
Richard Treat (South Pasadena)
Carol Rice (New Haven, CT)
Jeanne Crittenden (Santa Barbara)

Double Bass

David Young (Los Angeles)
Elena Terwilliger (Los Angeles)
Lara Shwetz (San Luis Obispo)

Piccolo

Lisa Edelstein (Los Angeles)
Geraldine Rotella (Woodland Hills)
Kathleen Kanter (Canoga Park)

Flute

Geraldine Rotella (Woodland Hills)
Kathleen Kanter (Canoga Park)

Oboe

John Ellis (Ulster, PA)
John Winter (Burbank)

English Horn

Lon Bussell (Los Angeles)

Clarinet

James Kanter (Canoga Park)
Virginia Wright (Shell Beach)

Bassoon

Gregory Barber (Albany)
David Riddles (Glendale)
Diana Keeling (Los Osos)

Contrabassoon

David Riddles (Glendale)

Horn

James Thatcher (Whittier)
Jane Swanson (San Luis Obispo)
Calvin Smith (Pasadena)
Arthur Briegleb (Sherman Oaks)

Trumpet

Anthony Plog (Santa Monica)
Lloyd Lippert (Van Nuys)

Trombone

Douglas Lowry (San Pedro)
Terry Cravens (Tujunga)

Timpani

Eric Remsen (St. Paul, MN)

Percussion

Pauline Soderholm (San Luis Obispo)
Malcolm Keif (San Luis Obispo)
Darrell Voss (San Luis Obispo)

Piano

Kiyomi Kato

Organ

Ann Edwards

Harpsichord

Ronald V. Ratcliffe (San Luis Obispo)

Managers

David Shade (Boise, ID)
Adam Littlefield (San Luis Obispo)

Piano Technician

Ralph Day (Cal Poly Music Department)
Jim Woolaway (San Diego)

PIANOS

ORGANS



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Selected Musicians



MARIADEL C. ALBERTS
Soprano

This year Mariadel Alberts celebrates her seventh season as a Festival Singer. She has been singing with the San Luis Obispo Vocal Arts Ensemble for five years. Her love of music began as violin and cello player in her primary and secondary school years. After receiving a bachelor's degree from the College of the Sequoias, she joined the armed forces. While in Europe, she became a founding member of a musical variety entertainment group, "The Med-Hatters," which provided monthly entertainment for patients and medical personnel.



REBECCA BROOKS
Violinist

Concertmaster of both the Kern Philharmonic and the Bakersfield Chamber Orchestra, Rebecca Brooks has the distinction of being one of the few musicians to perform in all 12 Mozart Festivals. She is the principal violinist of the newly established Beethoven Festival in Tehachapi and is the first violinist of the Bakersfield Philharmonic String Quartet. Brooks also was a soloist for the California Polytechnic Chamber Orchestra Baroque concert last February. She is a principal player in the Bakersfield College's Noon Concert Series.



ANN EDWARDS
Pianist

A music instructor in the Cuesta College Fine Arts Department, Ann Edwards has been the accompanist for the Mozart Festival Singers since 1976 and the organist in the Mozart Festival Orchestra since 1978. Edwards, who lives in Los Osos, earned her Bachelor of Arts degree in music from Mount St. Mary's College in Los Angeles. Edwards studied piano performance with Goldie Brill Rogers at Mount St. Mary's College and with Gwendolyn Koldofsky and Martin Katz at the University of Southern California. Besides instructing piano at Cuesta College, Edwards also gives private lessons.



RICHARD TREAT
Cellist

Richard Treat is a native of Pasadena, and completed bachelor's and master's degrees in music at California State University, Los Angeles. Treat has studied with Stephen De'ak, Lucien La Porte (cellist with the Paganini Quartet), and Eleonore Schoenfeld. He was the principal cellist with the Santa Barbara Symphony and is currently assistant principal cellist of the San Fernando Valley Symphony and the Glendale Symphony. In addition he also has played with Los Angeles Civic Light Opera at the Music Center, rock bands at the Greek Theater and Universal Amphitheater, and is involved with commercial recording for motion pictures, television and records.

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Mozart Festival Singers

Soprano

- Mariadel Alberts (Los Osos)
- *Suzan Boatman (San Luis Obispo)
- Pamela Browne (San Luis Obispo)
- Dolores Ann Doran (Santa Maria)
- *Laura Fries (Corona del Mar)
- *Mary Sue Gee (San Luis Obispo)
- Jenne Hiiigel (San Luis Obispo)
- *Brigid de Jong (Atascadero)
- Dalna Mills (San Luis Obispo)
- Peggy Russell (San Luis Obispo)
- *Peggy Sears (Los Angeles)
- *Linda Williams (Huntington Beach)

Alto

- *Susan Azaret (San Gabriel)
- *Darsi Lee Bukaty (San Luis Obispo)
- *Mary Helen Garoutte (La Grande, OR)
- Merrill Krainess (Atascadero)
- Margaret Langworthy (Arroyo Grande)
- Wendy Lewis (Santa Margarita)
- Mara G. Moore (Cambria)
- Maggie Movius (San Luis Obispo)
- *Martha J. Perantoni (Los Osos)
- *B. Judith Philbin (San Luis Obispo)
- Beverly Sassenbery (San Luis Obispo)
- *Lisa Swensen (Los Angeles)
- Karen Worcester (San Luis Obispo)
- Linda Tupac-Yupanqui
(San Luis Obispo)

Tenor

- *Neil Anderson (San Luis Obispo)
- Walter Bremer (San Luis Obispo)
- *Paul French (Los Angeles)
- *Alex Guerrero (Los Angeles)
- Charles Hiiigel (San Luis Obispo)
- Newton W. Kerney (San Luis Obispo)
- Ralph Lewis (Santa Margarita)
- *Marvin Newman (Altadena)
- *Thomas Randle (Los Angeles)
- Michael Ross (Santa Margarita)
- John Waggoner (San Luis Obispo)
- *Denis Whitaker (San Luis Obispo)

Bass

- Sherman Butler (Morro Bay)
- *Timothy Carr (San Luis Obispo)
- *Jonathon Curtsinger (No. Hollywood)
- *Dave Evans (San Luis Obispo)
- *Steven Frailer (Santa Maria)
- Patrick D. Hill (San Luis Obispo)
- *Craig Kingsbury (Redondo Beach)
- *Kenneth Knight (Los Angeles)
- Robert Kreiber (Morro Bay)
- Dave Mills (San Luis Obispo)
- Roger Osbaldeston (San Luis Obispo)
- Bill Scott (San Luis Obispo)
- Paul Suhr (San Luis Obispo)
- Craig Updegrove (San Luis Obispo)

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Vocal Soloists



KAAREN HERR ERICKSON
Soprano

Returning to the Mozart Festival for the fourth consecutive year, Kaaren Herr Erickson made her very successful professional debut last January in the Seattle Opera production of *Rigoletto*. Erickson, a protégée of former leading baritone and master teacher, Martial Singher, was invited to return for the company's 1983-84 season. The critical acclaim was repeated in February when she appeared as the featured soloist with the Oakland Symphony and sang *Les Illuminations* by Benjamin Britten. In March she was featured in two productions at the San Francisco Opera Center and also appeared with the Fresno Philharmonic, the Pacific Symphony Orchestra and the Sacramento Symphony. Next year Erickson will make her San Francisco Opera debut and also will appear with the Oakland Symphony, Fresno Philharmonic and the Santa Barbara Symphony.



MARY HEYLER
Alto

Heyler made her operatic debut in 1977 with the Arizona Opera Company as Tisbe in *La Cenerentola* and since then has performed the title role in that opera, Prince Orlovsky in *Die Fledermaus*, Second Lady and Third Spirit in *The Magic Flute*, Miss Todd in *The Old Maid*, and The Thief and Nicklausse in *The Tales of Hoffman*. This season she adds Cherubino in *The Marriage of Figaro* to her repertoire with the Nevada Opera Company. She has attended the Music Academy of the West where she studied under the direction of the renowned baritone, Martial Singher. Among her many honors, Heyler has won the Nicolai Gedda Award, The Pasadena Opera Trust, Etude Music Club, National Federation of Music Clubs and the Metropolitan Opera Educational Fund Grant. This year she will make her New York debut with the Los Angeles Vocal Arts Ensemble.



PAUL JOHNSON
Tenor

Paul L. Johnson, from Dodge City, Kansas, is a graduate of Cal State Los Angeles and won awards from both the Gladys Turk Foundation and the Williams Mathews Sullivan Musical Foundation in 1981. Johnson has performed and studied in Australia through the American Institute of Musical Studies with such artists as Eleanor Steber, Norman Shetler and Marquerite Meyerowitz. He has appeared with the Los Angeles Opera Repertory Theater, Euterpe Opera, West End Opera and the Los Angeles Oratorio Society. Other awards received include the Young Artist of the future, sponsored by the City of Los Angeles, the National Society of Arts and Letters contest, the Pasadena Fine Arts Club Auditions and the Pasadena Opera Guild Award, and the vocal winner of the Carmel Musical Society Auditions.



PETER ATHERTON
Bass

New York City resident Peter Atherton received his early musical training in piano and violoncello and was the youngest member of the Cleveland Orchestra Chorus, singing under the direction of George Szell, Leonard Bernstein and Pierre Boulez. Atherton received his Master's Degree from the University of Southern California after he pursued a double major in cello and vocal arts at Ohio State University. He received a scholarship to Julliard School of Music where he was active with the American Opera Center and Julliard Opera Theater. While studying in Europe with Elisabeth Schwarzkopf, Atherton performed with the Swiss Romande Orchestra, Basel Chamber Orchestra and recorded a concert program for the German Radio Network. Most recently he has performed Figaro in *The Marriage of Figaro* and Colline in *La Bohème* with the touring company of the San Francisco Opera.

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Opening Concert

Duo Piano Recital
Jean Barr and Armen Guzelimian
Tuesday, August 3, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) . Sonata for Two Pianos in D major, K. 448 (375a)
Allegro con spirito
Andante
Molto Allegro

Claude Debussy (1862-1918) Lindaraja

Witold Lutoslawski (1913-) Variations on a Theme by Paganini (1941)

Intermission

Johannes Brahms (1833-1897) Variations on a Theme of Haydn

Maurice Ravel (1875-1937) La Valse, poeme choreographique (1920)

This concert made possible by funds from the Tenth Anniversary Endowment Fund

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Program Notes

Mozart

Sonata in D major for Two Pianos, K. 448

"The Sonata in D major [was] written [by Mozart] in November 1781 for performance by Fraulein von Aurnhammer and himself. This work is *galant* from beginning to end; it has the form and the thematic material of an ideal *sinfonia* for an *opera buffa*; no cloud obscures its gaiety. But the art with which the two parts are made completely equal, the play of the dialogue, the delicacy and refinement of the figuration, the feeling for sonority in the combination and exploitation of the different registers of the two instruments – all these things exhibit such mastery that this apparently 'superficial' and entertaining work is at the same time one of the most profound and most mature of Mozart's compositions."

from *Mozart, His Character, His Work*
by Alfred Einstein

Debussy, *Lindaraja*

Two of the most visible and controversial French composers at the turn of the century, Debussy and Ravel were frequently compared to each other. An occasional similarity in the titles of their compositions tended to promote the comparison. Usually, the implication was that Ravel was influenced by Debussy's new ideas and techniques. But in at least one instance the influence seems to have been in the other direction. Debussy is known to have asked Ravel for a copy of his *Habanera* for piano. Shortly after that, Debussy wrote *Lindaraja*, and *Soirée dans Grenade* – both pieces are Spanish in flavor and easily related to Ravel's work.

Lutoslawski

Variations on a Theme by Paganini

Completed in 1941 and published after the Second World War as *Variacje na temat Paganiniego*, this set of variations is a product of Lutoslawski's activities

during the war. He played in Warsaw cafés to make a living. Frequently collaborating with his friend Andrzej Panufnik, the two pianists arranged approximately 200 works, mostly of a serious nature, for performance in some of the more elegant coffee houses. The *Variations on a Theme of Paganini* follows in the footsteps of the many previous sets of variations on this tempting theme by other composers, but Lutoslawski remains much more faithful to Paganini than most and the work amounts to a highly imaginative piano transcription of the original.

Brahms

Variations on a Theme of Haydn, Op. 56b

Brahms was a great admirer of Beethoven, and in the realm of the variation he was his legitimate heir. Brahms loved the idiom and his variations for piano reflect true mastery and vivid imagination.

His *Variations on a Theme of Haydn* was completed during the summer of 1873 and based on the second movement of Haydn's *Feldpartita* in B-flat. The movement, titled "Chorale St. Anthony," is thought to be based upon an old Burgenland pilgrims' chant. Brahms sensed the possibilities of this theme when it was shown to him by C.F. Pohl, Haydn's biographer. Although Brahms intended the work to be for full orchestra, the first version was for two pianos, and it has become a favorite within this genre as well.

Each of the variations reveals surprising ideas and amazing insights on Brahms' part. The original melody is immediately obscured by variations of harmony, texture and timbre. The finale is a *Passacaglia*, and the culmination of the whole work occurs at the very end when the theme is gradually re-introduced, discovered, and ultimately celebrated. (The orchestral version of this piece will be performed by the Festival Orchestra as part of the Mission Concert.)

Ravel

La Valse – a Choreographic Poem

Originally titled "Wien," *La Valse* was conceived as a "symphonic poem" and described by Ravel as "a sort of apotheosis of the Viennese Waltz." In his imaginative written description, Ravel pictures a dream-like imperial scene, viewed through an atmospheric haze in which couples are seen waltzing. This scene comes to life with a burst of light from crystal chandeliers.

According to an eye-witness account by Poulenc, the work was given a preview on two pianos at the home of Misia Sert in the presence of Diaghilev, Stravinsky and others. Diaghilev's response was that it was a "masterpiece... but it's not a ballet. It's a portrait of ballet... a painting of ballet." This caused a break in the friendship of the two artists and the piece has since found its place in the concert hall primarily as a work for orchestra. Stravinsky later gave Ravel subtle recognition when he quoted several measures of *La Valse* in his ballet *Jeu des Cartes*.

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La Corte Musical

Tuesday, August 3, 9:00 p.m.
Candlelight Concert
Mission San Miguel

A performance of the 14th century *Livre Vermell* (the "Red Book")

Wednesday, August 4, 8:15 p.m.
Cambria Pines Lodge

A cabaret performance of *The Book of Good Love*

Thursday, August 5, 8:15 p.m.
Cal Poly Theatre

A cabaret performance of *The Book of Good Love*

Performers in La Corte Musical:

Holly Alonso, Michael Collver, Harlan Hokin, Brian Feehan, Peter Maund,
Kit Higginson, Elisabeth LeGuin, Allen Blumfield, Jaime Jaimes.

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Program Notes

The Book of Good Love

Based on the 14th century literary classic, *El Libro de Buen Amor* by Juan Ruiz, this production is a fable of classic charm. Its witty narrative is often compared to Chaucer's *Canterbury Tales*. Juan Ruiz of Hita, arch-priest and entertainer, sings in the same breath to the Virgin Mary and to his many earthly loves. The arch-priest depicts the musical instruments (both Moorish and European) and lyrical forms prevalent in the medieval Mediterranean world. *The Book of Good Love* is a full theatrical production, fast paced, peppered with bawdy humor, graced with Spanish, Arabic, French and Sheppardic medieval music, driving beats and strong melodic lines. Directed by Jaime Jaimes of the Los Angeles Actors' Theatre, set and costumes by Ewald Hackler. Arabic lute, darabuka (drums) and viel accompany *estampies*, *cantigas* and songs of troubadours and trouveres that weave this timeless Spanish tale.

Livre Vermell (The Red Book)

Pilgrims gathered at the shrine of Montserrat to honor our Lady of Montserrat and perform the extraordinary Dance of Death, in 14th century Catalonia. This masked ritual, lead by a skeleton figure, is featured on this program of the complete *Livre Vermell*. Polyphonic and monophonic works as well as lively hockets and *danses royales* depict the musical milieu of medieval religious devotees who sought resolution to life's conflict through singing and dancing as a spiritual expression.



Mozart and Haydn together. Mozart was 24 years younger than Haydn and greatly admired him: He called him "The Father of the Quartet."

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Orchestra Concert

Wednesday, August 4, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) . Overture to *Die Entführung aus dem Serail*, K. 384*

W.A. Mozart March in D major, K. 408, Nr. 2 (385a)*

W.A. Mozart Symphony No. 35 ("Haffner") K. 385*

Allegro con spirito
Andante
Menuetto
Finale: Presto

Intermission

W.A. Mozart Piano Concerto No. 22 in E-flat major, K. 482

Allegro
Andante
Allegro: Rondo
Richard Goode, soloist

*composed in 1782, 200 years ago

This concert was partially underwritten by funds from Rockwell International Corporation.



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Program Notes

Mozart

Overture to

"Die Entführung aus dem Serail," K. 384

Opera was Mozart's favorite endeavor. He was not only the master of the Italian *opera buffa* and *opera seria*, but one of the significant pioneers of German opera, as well. The *singspiel*, a play with music and dance, was vastly overshadowed by the popularity of Italian opera during Mozart's lifetime. But his contributions – primarily *Die Entführung aus dem Serail* (The Abduction from the Harem) and *The Magic Flute* – were the beginning of the development of a significant form of German opera.

The year 1782 found Mozart celebrating his existence. Not only was he free from the stifling conditions associated with working for Archbishop Coloredo, and reasonably successful as a composer in Vienna, but this was the year of his marriage to Constanze. And in the flush of this happiness, he completed *Die Entführung aus dem Serail*, whose heroine was named Constanze. Utilizing a colorful orchestra including triangle and bass drum, he presented an opera in the then current trend: an exotic story of love and intrigue, a woman's abduction to a harem in far off Arabia, and a heroic rescue. The opera was an enormous success and received the praise of Gluck, the most revered name in opera of the time.

Mozart

March in D, K. 408, No. 2

The Haffner Symphony, K. 385

The Haffner family were close friends of the Mozarts and provided Wolfgang the material for two of his major compositions: the Haffner Serenade and the Haffner Symphony.

Mozart composed the serenade in 1776 for the wedding of Sigmund Haffner's daughter. Six years later in July 1782, Mozart was asked again by the Haffner family to compose another festive piece for

a celebration. But Mozart was busy writing the opera *Die Entführung* and the wind serenade, K. 388. And his marriage to Constanze was in one month.

Mozart hurriedly composed a piece in segments and suggested that the opening march from the old serenade be attached. Six months later he asked his father, who acted as intermediary with the Haffners, to return the new serenade because he wanted to develop it into a symphony.

The Haffner Symphony was completed in its present form in Vienna on March 3, 1783 by adding a new march (March K. 408 No. 2), dropping a minuet (now lost) and adding flutes and clarinets.

The score to the original serenade is lost, but the revised score is now owned by the national Orchestra Association of New York. The manuscript of the march is in the Paris Conservatory Library.

Mozart

Piano Concerto No. 22 in E-flat, K. 482

Mozart composed 12 of his greatest piano concertos between February 1784 and December 1786. The E-flat concerto, K. 482 falls in the center of this flurry of activity. One of three concertos (K. 482, 488 and 491) composed during the Carnival Season of 1785-86, this concerto is sometimes described as lighter or more *galant* than the others. The principal themes of the first movement are less poignant than other concertos, and yet the work is a masterpiece. Mozart produced a whole which is definitely greater than the sum of its parts.

The slow movement brings to mind two other great works in E-flat, the early piano concerto, K. 271, and the *Sinfonia Concertante* for violin and viola, K. 364. The beauty of each of these works is further enhanced in this concerto through his lush use of the winds, reminiscent of his quintet for piano and winds, K. 452, just completed. The equivalent of this kind of writing is found in no other composer during Mozart's time. The audience at the first perform-

ance, December 23, 1785, required that this movement be repeated – a truly unique honor for a slow movement.

The finale is a playful, witty movement which also reminds one of the earlier concerto, K. 271. In the middle, just after a cadenza, is inserted a slow section which seems like the slow movement of a wind serenade rather than a minuet. Returning to the original rondo theme, the last movement has one last surprise. As the movement nears the end – just as Haydn might do (and with just as much fun) – Mozart provides what seems to be closing chords, only to extend the movement by an additional 14 bars, concluding the movement with an even more decisive ending.



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Chamber Music Recital

Kronos String Quartet
Thursday, August 5, 8:15 p.m.
First United Methodist Church
Arroyo Grande

David Harrington, violin **Hank Dutt, viola**
John Sherba, violin **Joan Jeanrenaud, violoncello**

Ken Benshoof (1934-) "Travelling Music" (1973)
Slow
Moderate
Fast

Dmitri Shostakovich (1906-1975) String Quartet No. 10, Op. 118 (1964)
Andante
Allegretto furioso
Adagio
Allegretto

Intermission

Thomas Constanten (1944-) Lignified Rock Episodes (Premiere)
Alaric's Premonition
a gothic fugue en rondeau on a theme by J. Garica
Dejavalse
The Heretic Strut
Kentucky Chaconne
a simple twist of eight

Wolfgang Amadeus Mozart (1756-1791) String Quartet in D major, K. 499
Allegretto
Menuetto: Allegretto
Adagio
Allegro

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Program Notes

Benshoof *Traveling Music*

Ken Benshoof's *Traveling Music* was the very first composition written for the Kronos Quartet. The first movement is an easy, casual introduction to the rest of the piece. After a slight pause, the second movement begins with an opening section that is a dialogue with the elements of jazz, rag music and child tunes. This is followed by a second section which is built on an eight-bar cadential formula and flows along with a refrain of *Kisses Sweeter than Wine*. The third movement begins immediately with a perpetual motion motif built from asymmetrical rhythms used in symmetrical patterns. This is a spin-off with freedom, and variation that goes until material from the introduction which appears and finishes the piece.

Shostakovich *String Quartet No. 10, Op. 118*

For Dmitri Shostakovich, the string quartet was an important musical outlet. By the time of his death, he had completed fifteen – one fewer than Beethoven. The tenth quartet, written in 1964, contains characteristics of both his earlier and later quartets – looking both backwards and forwards. It would seem to be one of Shostakovich's most serene and untroubled compositions. Although the violence of the second movement creates a temporarily disturbing mood, the work as a whole indicates that evil is no match for deeper human emotions. The main first movement theme reappears in the last movement, and the quartet ends on a calm and peaceful note.

Ligeti *String Quartet No. 1* *(Metamorphosis nocturnes)*

The First Quartet, dated 1953 and performed in 1958 in Vienna, was written in a period when Ligeti

was doing research into folk music and Weberian serialism. The Quartet, virtually lost until now, reflects Ligeti's departure from the serial organization of intervals and rhythms to a concentration on the sonorous material itself, its color, density, volume and texture. Written with warmth and immediacy of feeling, "Metamorphosis nocturnes" is a major addition to the quartet repertoire which has been sadly overlooked.

Bartok *String Quartet No. 4*

Bela Bartok lived most of his life in his native Hungary where he did extensive research on Magyar folk melodies. Until the Second World War made it impossible, he had widened his research to the folklore of other East European countries, of Asia Minor and North Africa. Bartok's musical speech was profoundly influenced by this work and the many barbaric rhythmic effects and exotic turns of phrase found in his compositions are undoubtedly derived from folk music. Bartok's six string quartets, composed over a span of thirty years, are among the most successful of twentieth-century chamber music works.

Bartok constructed the Fourth Quartet in five movements, using the arch form in which the first and last movements, and the second and fourth share common thematic material. Only the lyric, slow movement, toward which the other fast movements converge, remains independent.

Constanten *Lignified Rock Episodes*

Tom Constanten has studied and composed in many idioms and has many opinions concerning the function and communication of music. Here are some of his thoughts pertaining to *Lignified Rock Episodes*, composed for the Kronos Quartet.

"I recall being struck at how, for all the care

lavished by the European avant-garde on rendering an image with the greatest possible detail, there was such precious little attention given to what it might be an image of. That is to say, it seemed ironic that an expansive musical philosophy...purporting to open doors to new possibilities, should apparently ignore the wealth of connotative association: historic, ethnic, theatric, even (or should I say especially) personal. Bluntly put, how dared Messrs. Eimert, Hodeir, et al. berate those who wrote music as if Webern never existed – when they went ahead and wrote as if Duke Ellington never existed.

"One of the challenges, then, which I've endeavored to take up in my modular suite for string quartet has been to remain true to the reticulate analytical ideals of the former, while not closing my ears to the populist wellsprings represented by the latter."

Mozart *String Quartet in D major, K. 499*

Wolfgang Amadeus Mozart composed the "Hoffmeister" quartet in 1786 – the year of the Symphony No. 38 ("Prague") and "The Marriage of Figaro." The nickname comes from Mozart's dedication of the work to his friend, Viennese publisher, Franz Anton Hoffmeister. The Hoffmeister is graceful and distinctly lyrical; lighter in style and content than the "Haydn" set, yet with a classical discipline. Among its notable characteristics is the placement of the Menuet as the second movement, perhaps to separate the vigorous and traditionally dramatic opening movement from an unusually complex and moving slow movement. Distinctive also, when compared to the quartets of other composers extant in Mozart's day, is the interesting viola part. It is perhaps prompted by Mozart's dissatisfaction with viola parts he played in a quartet made up of himself, Haydn, Dittersdorf, and Wanhal.

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Chamber Concert

Friday, August 6, 3:00 p.m.
Cal Poly Theatre

Johann Sebastian Bach (1685-1750) . Cantata No. 140 ("Wachet auf, ruft uns die Stimme")

Soloists: **Kaaren Herr Erickson**, *soprano*
Paul Johnson, *tenor*
Peter Atherton, *bass*

Conducted by Timothy Mount

Igor Stravinsky (1882-1971) Octet for Wind Instruments

Sinfonia
Tema con Variazioni

flute: **Geraldine Rotella**
clarinet: **James Kanter**
bassoon: **Gregory Barber, David Riddles**
trumpet: **Anthony Plog, Lloyd Lippert**
trombone: **Douglas Lowry, Terry Cravens**

Conducted by Clifton Swanson

Intermission

Johannes Brahms (1833-1897) Neue Liebeslieder Walzen, Op. 65

Soloists: **Peggy Sears**, *soprano* **Mary Helen Garoutte**, *mezzo-soprano*
Alex Guerrero, Jr., *tenor* **Kenneth Knight**, *bass*

Jean Barr and Armen Guzelimian, *pianos*

Conducted by Timothy Mount



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Program Notes

J.S. Bach

Cantata No. 140, "Wachet auf, ruft uns die Stimme"

Cantata No. 140 was written for the 27th Sunday after Trinity, which happens only on those rare instances when Easter falls very early in the church calendar. The Gospel for that Sunday is the parable of the wise and foolish virgins, and Bach incorporated into his cantata the text-related chorale tune by Philipp Nicolai. Interpolated between the chorale-based movements (each based on a verse of the chorale) are two "love duets" set to paraphrases of portions of the *Song of Solomon*. The form, then, is one which Bach seems to have reserved for some of his greatest vocal works: alternating the more orthodox Gospel parable in the chorale movements with the Pietistic and sentimental poetry of the duets.

Stravinsky, *Octet for Winds*

Completed in 1923 and revised in 1952, Stravinsky's *Octet* is a neo-classical work that blends elements of classical form and baroque texture. The opening Sinfonia reflects the structure of sonata form; the second movement is a theme and variations on a waltz theme; and the final movement (played without pause) opens in the spirit of a Bach Invention.

Brahms

Neue Liebeslieder Walzer

In the summer of 1874, Brahms was residing at the quiet Swiss resort village of Ruschlikon. A close friend described the forty-one year old Brahms as he "sits... beside the Lake of Zurich admiring the view at Nydelbad; he drives to Kussnacht, eats freshwater fish and crayfish in the sun, drinks the excellent red wine at Erlenbach, or even better lakeside wine at Mariahlden... and saunters along to Horgen, which is one fragrant rose garden in June."

This area of Switzerland is noted for its *ländler*, a popular folk dance related to the waltz. It is tempting to speculate that such a propitious environment inspired Brahms to once again take up a compositional genre and style which proved so successful five years earlier with his first set of *Liebeslieder Walzer*, Opus 52.

Like the first group, most of the texts of the *Neue Liebeslieder Walzer*, Opus 65, are from *Polydora*, a collection of translations and imitations of Slavic and Magyar folk poetry by G.F. Daumer. The second set, however, seems more passionate and brooding, tinged with bitterness. The concluding poem, "Zum Schluss" by Goethe, captures this romantic essence perfectly in the words: "how joy and pain mingle in a loving heart."

A straightforward, unpretentious musical style lends charm to these songs. Their immediate, yet lasting, appeal is due to Brahms' ability to bridge the gap between folk and classical. Much of the quartet writing is homophonic, but there is plenty of independence - among vocal lines as well as between singers and piano - to maintain forward momentum. In the hands of the master composer, the wealth of variety in the four-hand piano accompaniment, change of mood and tempo, and contrasts in musical texture belie the compositional dangers inherent in a series of fourteen waltz meters.



Constanze Mozart in 1783, the year after her marriage to Mozart.

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Piano Recital

Richard Goode
Friday, August 6, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) Sonata in A minor, K. 310 (300d)
Allegro maestoso
Andante cantabile con espressione
Presto

George Perle (1915-) Ballade (1980)

Claude Debussy (1862-1918) Poissons d'or (from Images, Book II)
Soirée dans Grenade (from Estampes)
L'Isle joyeuse

Intermission

Franz Schubert (1797-1828) 12 "Ländler" opus 171

Franz Schubert Sonata in C minor, (opus posthumous)
Allegro
Adagio
Menuetto: Allegro
Allegro

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Program Notes

Mozart

Sonata in A minor, K. 310

"[The sonata]...in A minor (K.310) is really a tragic sonata, a counterpart to the violin-and-piano Sonata in E minor written just previously. But if the E minor Sonata is lyric, and not without rays of heavenly light, this sonata is dramatic and full of unrelieved darkness; not even the turn towards C major at the end of the exposition section of the first movement can brighten the mood of this work. In the slow movement, *con espressione*, the development does begin somewhat consolingly, but the whole impression is governed by the uncanny agitation that comes just before the recapitulation. Uncanny, too, is the shadowy Presto, from beginning to end – despite the interpolation of a melody that begins in *musette* style. The key of A minor – and sometimes A major as well – is for Mozart the key of despair. No trace of 'sociability' is left in this sonata. It is a most personal expression; one may look in vain in all the works of other composers of this period for anything similar. And it is easy to understand the astonishment of M. de Saint-Foix over the fact that the public of Paris, the city of criticism, where the work appeared in 1782, greeted it silently and without comment."

from *Mozart, His Character, His Work*
by Alfred Einstein

Perle, *Ballade*

George Perle has been on the faculty of the City University of New York (Queens College) since 1961. He was a Guggenheim Fellow (1966-67 and in 1974-75) and in 1978 he was elected to membership in the American Academy and Institute of Arts and Letters. His book, *Serial Composition and Atonality*, is the standard work on the music of Schoenberg, Berg and Webern. The basis of his own musical language is presented in a second book, *Twelve-Tone Tonality*, which sets forth the view that the seemingly dispa-

rate styles of post-triadic music share common structural elements, and that collectively these imply a new tonality, as "natural" and coherent as the major-minor system which has been the basis of a common musical language in the past.

Describing his *Ballade*, Perle says, "It was composed especially for Richard Goode. I chose the title even before starting on the composition because I wanted to write a one-movement work of eight to ten minutes duration, which would unfold in a kind of vaguely 'narrative' manner, rather than depending on an overall recapitulative design. The title, obviously, comes from Chopin and maybe the idea did too... The harmonic language of the piece is 'twelve-tone atonality,' a concept that has as much to do with Bartok as with Schoenberg, Berg and Webern, and which has been a preoccupation of mine for more than forty years."

Debussy

Poissons d'or, Soirée dans Gernade, L'Isle joyeuse

In these three works, all composed during a fairly narrow range of time between 1903 and 1907, we are presented with three colorful scenes. The first work, descriptive of goldfish, was inspired by an oriental lacquer but seems to render the image even larger than life. The second is a *habanera*, descriptive of nights in Spain, and the third a virtuoso depiction of Watteau's *Embarquement pour Cythère*.

Schubert

Twelve Ländler and C minor Sonata

Schubert is often compared to Mozart as a kindred spirit. Both also died at a young age. Such comparisons might seem convenient but are not entirely appropriate because of the many differences between the two composers. Schubert never benefitted from the meticulous education that was lavished upon

Mozart by his father. Unlike Mozart, Schubert never totally consolidated the influences upon him nor was he prepared to defend his art with the conviction of a master. In Schubert's music we find a boundless enthusiasm for beauty manifested in his wonderful melodic sense as well as his delight in keeping a good idea going. While emulating the classical masters, one of Schubert's contributions to Romanticism is his tendency to modify the listener's sense of time. No longer does the sonata-allegro form strive to get from point A to point B. A piece unfolds naturally, musically, and happily within a form which is basically traditional.

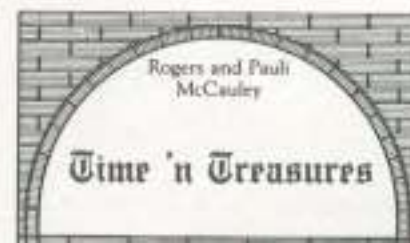
Schubert was a prolific composer of dances – he wrote 452 of them. The Austrian *Ländler* was the forerunner of the *waltz*, the most popular dance of the 19th century. Schubert's *Twelve Ländler* were composed in 1823 and contain such remarkable qualities that they really were not for public consumption. Hence, they were not published until 1864, long after his death.

His C minor Piano Sonata was one of three sonatas composed during Schubert's final months. It is a turbulent work, obviously inspired by Beethoven but unwilling to sustain the atmosphere of confrontation. The final movement is his longest keyboard movement, a *Tarantella* in the form of a rondo.

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Mission Concert

Friday and Saturday
August 6 and 7, 8:15 p.m.
Series A, Friday Evening
Series B, Saturday Evening

Wolfgang Amadeus Mozart (1756-1791) Concerto in B-flat major for Bassoon,
K. 191 (186e)

Allegro
Andante ma Adagio
Rondo: Tempo de Menuetto
Gregory Barber, *soloist*

Johannes Brahms (1833-1897) Variations on a Theme of Joseph Haydn, Op. 56
Conducted by Clifton Swanson

Intermission

Joseph Haydn (1732-1809) Theresienmesse ("Theresa Mass")

Kyrie
Gloria
Credo
Offertory: Mozart, Alma Dei Creatoris, K. 277
Sanctus
Benedictus
Agnus Dei

Festival Singers
Soloists Kaaren Herr Erickson, *soprano* Paul Johnson, *bass*
Mary Heyler, *alto* Peter Atherton, *bass*
Conducted by Timothy Mount

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Program Notes

Mozart, *Bassoon Concerto*

Alfred Einstein describes this work as a "real bassoon concerto," thus recognizing a fact of Baroque and Classical period composition, that works were often interchangeable between instruments. In reality, Mozart was less likely to take this shortcut. (A rare example of Mozart adapting from one instrument to another is his D major flute concerto which is also his C major oboe concerto.) As a result, we have marvellous concertos by Mozart for winds such as the horn, clarinet, and the bassoon which seem appropriate only for those instruments.

Composed in June, 1774, his Bassoon concerto in B-flat major is one of the finest examples of a solo for that instrument, with notorious skips that are practical only on a bassoon. It is a fairly early work, written in Salzburg at the age of eighteen.

Brahms

Variations on a Theme of Haydn, Op. 56a

The Mozart Festival opened Tuesday evening with a performance of this work in its original version for two pianos. Brahms had always intended it to be an orchestral piece, however, and it is generally maintained that his few early orchestral works were actually exercises for his first symphony, yet to come.

Brahms' early attempts at orchestrating this work proved unsatisfactory, and he ultimately retained Haydn's basic scoring for the opening theme. Each variation is really a very appealing exercise in orchestration - meticulous in detail, and with the characteristic warmth for which Brahms is renowned.

Haydn, *Teresienmesse*

"This is the fourth of the six great masses that Haydn wrote upon his return from England in the autumn of 1795. Our Mass is called, in Austria, the 'Teresienmesse' (Theresa Mass), because it was assumed that Haydn had composed it for the Empress

Marie Therese. Recent research has, however, shown beyond a doubt that the Mass was written like the other five for the Name Day of Princess Maria Hermenegild, the wife of Haydn's patron, Nicholas II Esterhazy.

"Haydn was very fond of his Princess, and Maria Hermenegild saw that relations between her arrogant, imperious husband and his Capellmeister (who was now 'Doctor of Oxford' and not disposed to be treated like a servant) were not kept serene. She did a great deal to make Haydn's old age comfortable, and saw to it that he had his favorite wine (Malaga) served to him from the Princely cellars, and that his doctors' bills were paid. In return, as it were, Haydn wrote for her some of his most inspired music; in Princess Maria, the world has a lot to be grateful for.

"In 1799, the Princess's Name Day fell on Sunday, the 8th of September. The night before Eisenstadt was host to a celebration in her honor. . . . The next day, probably at 11:00 a.m., the Mass was first performed in the *Bergkirche* (Church of the Hill), a few minutes on foot from the castle. Afterwards there was an immense banquet in the Great Hall of the Castle."

(Notes by H.C. Robbins Landon)

After his second visit to London, Haydn wrote no more symphonies. It has been suggested that the formal structure of his last six masses evolved from that of his late symphonies. Thus, the Mass may be analyzed as three short symphonies: one - *Kyrie and Gloria*; two - *Credo*; three - *Sanctus, Benedictus and Agnus Dei*.

Each group begins and ends in the same key and is performed uninterrupted by the spoken portions of the liturgical mass. The outer "movements" of each "vocal symphony" are in fast tempos (except for some slow introductions), with one or more slow sections sandwiched in between.

Mozart

Alma Dei creatoris, K. 227

The *offertory, Alma Dei creatoris*, was written in Salzburg in 1777 and very probably was meant to accompany the *Missa brevis* in B-flat written at the same time. Like the mass, this short work is striking in its heartfelt simplicity. The orchestra is modest in size and the vocal parts scored for three soloists and chorus. The music abounds with exquisite melodic lines. The chorus interjects several times with an impassioned plea for strength in the battle with sin but the music inevitably returns to the same gentle lyricism with which the piece ends. In this performance, the *Offertory* is performed in its liturgically correct place between the *Credo* and *Sanctus* of Haydn's Mass.

*Alma Dei creatoris
Sedet rei peccatoris,
mater clementissima.
Tu fac clemens quod rogamus
fortes ad certamina.*

*Dear Lady of God the creator
sitting enthroned over our sins,
Mother most merciful,
Grant us mercy for we seek
strength in the struggle.*



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Haydn Notes

Haydn writes a letter to a music lover in Prague in October, 1787:

You ask me for an opera buffa. With pleasure, if you feel like having a specimen of my vocal composition all to yourself. But if you want to have it performed, I can't be of service to you, because all my operas are too closely bound up with our personnel at Esterhaz in Hungary; elsewhere they would thus never have the effect I calculated for this place. It would be a different story, of course, if I had the inestimable good fortune to compose an entirely new libretto especially for the Prague theater. But this, too, would be a risky business, since hardly anyone could expect to be the equal of the great Mozart. ... If I could only impress the inimitable works of Mozart on the souls of all music lovers and especially on the great men of this world and with the same deep musical understanding and the same great emotion with which my soul receives them: the nations would vie for the possession of such a jewel. Prague should not only hold on to that wonderful man, but reward him; the history of unrewarded geniuses is sad and gives posterity little encouragement for continued striving; which is why unfortunately so many promising minds lie prostrate. I am indignant that this unique Mozart has not yet been appointed to an imperial or royal court! Forgive me for digressing, but I love that man too much.

The famous quote from Leopold Mozart to Mozart's sister after a quartet party held by Mozart to honor Joseph Haydn on February 12, 1785:

Saturday evening Herr Joseph Haydn and the two Barons Tindi were here; the new Quartets were played, the three new ones that he (Wolfgang) wrote to go with the other three which we already own; they are a little easier than the others but composed brilliantly. Herr Haydn said to me: "I tell you before God, and as an honest man, that your son is the

greatest composer I know, either personally or by reputation. He has taste and apart from that, the greatest knowledge of composition."

From H.C. Robbins Landon's volumes on the life of Haydn:

In a biography of Haydn, we must come to the phenomenon, the miracle, of Mozart in a pitifully limited space. At the risk of superficiality, therefore, we must of necessity be brief. The principal differences between the two composers are almost too well known to require comment, but perhaps a few technical details might be mentioned. The main difference in orchestration between the two is Mozart's density, which is of course part of his density of thought. The trumpets are used in a lower tessitura, whereas with Haydn they are still very Baroque, or at best pre-classical, in texture. The cor anglais in Haydn is the clarinet in Mozart, but altogether, it is astonishing what a difference a second flute, two clarinets, two (Haydn often had only one) bassoons and two trumpets make in Mozart's scores. Haydn's fastidious, spare orchestration has its own delicate beauty, but inevitably it pales in front of the gorgeous wash of colour displayed in Mozart's scores. Haydn was a master of irony, and Mozart is a master of ambivalence, where the subtlety goes so far (as in *Così fan tutte*) that, as it were, the emotion sometimes turns totally upside-down...

Haydn repeatedly said that Mozart was the greatest composer he knew, "either personally or by reputation." He did not change his opinion even after he had met, taught and listened to Beethoven. A hundred years ago, Haydn's categorical statement on Mozart will have been regarded as an eccentric whim. As the twentieth century progresses, the music of Mozart means increasingly more to music lovers and musicians. Indeed, it is essential to many of us, like life itself. And to many of us, moreover, Mozart still remains the greatest of all composers, all-embracing in his universality, timeless in his appeal,

that poignance as real as it was to the few that really understood him during that magnificent decade, from 1781-1791.

Mozart and Haydn's last moment together - An account reported by Haydn's biographer, A.C. Dies

Especially Mozart took pains to say, "Papa!" (as he usually called him), "You have no education for the great world and speak too few languages." "Oh!" replied Haydn, "my language is understood by all over the world!" (The travellers fixed their departure) and left on December 15, 1790) ... Mozart, that day, never left his friend, Haydn. He dined with him, and at the moment of parting, he said "We are probably saying our last adieu in this life." Tears welled in both their eyes. Haydn was deeply moved, for he applied Mozart's words to himself, and the possibility never occurred to him that the thread of Mozart's life could be cut by the inexorable Parcae (Fates) the very next year.



Joseph Haydn, engraving by Edmé Quendey



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On Constanze

History has had a difficult time deciding how to view Constanze Weber, the woman Mozart married and loved dearly. She was the sister of Aloysia Weber, the young soprano who first turned his head. When Mozart first became free of the service of the Archbishop, he was invited to stay at the home of the Webers, a fact that has been viewed ominously by most Mozart scholars. Frau Weber is generally held in low esteem for her machinations including persuading Mozart to sign a legal contract pledging to marry Constanze. This, he signed willingly with the rationalization that he was obviously going to marry her anyway. Perhaps we see here a clear example of Mozart's total lack of worldly judgment – one of the qualities which his father possessed in such abundance.

The Mozart household was apparently one of disarray. And as their fortunes declined it is easy to focus on Constanze as a person of modest resources. Note in the following discussion by Einstein, how Constanze ranks low in his esteem. And yet he struggles with the fact that after Mozart's death, she becomes more effective as a wife, business person, and promoter of the name of Mozart.

From Einstein, *Mozart, His Character, His Work*

What sort of woman was Constanze Weber? She owes her fame to the fact that Wolfgang Amadeus Mozart loved her, and in so doing preserved her name for eternity, as a fly is preserved in amber. But this does not mean that she deserved either his love or the fame it brought her. Schichtegroll's necrology has this to say of her: "In Vienna he married Constanze Weber and found in her a good mother for the two children she bore him, and a worthy wife, who sought to restrain him from many follies and dissipations..."

She was not even a good housewife. She never looked ahead, and instead of making her husband's life and work easier by providing him with external comforts she thoughtlessly shared the bohemianism of his way of living. Mozart, on the other hand, tried to make her life as pleasant as possible by his tender

care for her – care that, with her numerous confinements, she certainly needed. She bore six children between June 1783 and July 1791, four boys and two girls, of whom only the second and fourth sons survived. Mozart was tied to her by a physical attraction to which a few of his last letters give striking testimony; other such bits of evidence have been destroyed or made illegible.

From her father, Constanze had inherited a slight musicality. Mother Weber was completely unmusical; Mozart once remarked, when he was taking her to a performance of *Die Zauberflöte* (October, 1791): "in her case what will probably happen will be that she will see the opera, but not hear it." Constanze's musical gifts were not very considerable as they expressed either in her singing or in her understanding of music, and the fact that Mozart never finished any of the compositions intended for her is significant.

She was wholly uneducated, and had no sense of the fitness of things. To try to gain the affections of her future father-in-law and sister-in-law, she sat down on 20 April 1782 and wrote the following postscript to a letter of her betrothed which must be reproduced in the German original in order to indicate the intellectual and cultural level of the writer.

Now we are almost ready to take leave of Constanze Weber – almost, because there are still a few words in her favor to say. For after Mozart's death she exhibited certain better qualities, among which, ironically, we find even a marked native business sense, which she had lacked completely during his lifetime. A few weeks after his death she sold eight manuscripts to the King of Prussia for 800 ducats, i.e. about \$1500; she produced concerts in memory of Mozart as benefits for herself; and she carried on negotiations concerning a few of his works. Like her mother before her, she began to rent rooms. The counselor of the Danish legation, Georg Nikolaus von Nissen, born in 1761, an admirer of Mozart, took lodgings with her. He became her friend and ad-

visor; all the letters she wrote to the publisher Andre in Offenbach about the sale of Mozart's manuscripts show Nissen's influence, in both thought and style. When Nissen was called back to Copenhagen in 1809, he legitimized his relation with Constanze, and from that time on she signed herself in letters as "Constanze Etatsrathin von Nissen, gewesene Witwi Mozart" (Constanze, wife of the State Counselor von Nesses, formerly Widow Mozart). Under Nissen's influence, she even became a good mother to her two sons, Karl Thomas and Franz Xaver Wolfgang. For ten years, from 1810 to 1820, she lived with Nissen in Copenhagen; then, strangely enough, the couple moved to Mozart's birthplace, since Nissen wished to settle near Bad Gastein and doubtless also wished to be near the sources for the story of Mozart's early life. Constanze remained in Salzburg even after Nissen's death in 1826, and thus there lived in Salzburg two old women who in their youth had been the closest companions of Wolfgang Amadeus – his sister Marianne and his wife Constanze; but they had very little to do with each other. In 1828, Constanze published the first big biography of Mozart, prepared by Nissen. This gives only a conventional idea of Mozart's greatness, and limits itself mainly to biographical matter; and even here, there are omissions, suppressions, and even misrepresentations. But it was a first biography, and even today it is not without a certain value, since it reproduces many documents which have since disappeared.

A series of her letters, principally to her sons, are preserved, as well as a diary of the years 1824-1837. The letters are chiefly a reflection of Nissen's views. They are conventional and insignificant, with never a word of wit, magnanimity, or humor. In the diary platitudes alternate with observations that show a sense of business.

Constanze died in 1842, outliving Mozart by over 50 years.

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Classics 7:35 - 9:30 Nightly

Chamber Concert

Saturday, August 7, 3:00 p.m.
Cal Poly Theatre

Johann Sebastian Bach (1685-1750) Concerto in D minor for Three Harpsichords

Allegro
Alla Siciliana
Allegro

Soloists: **James Bonn, Ronald V. Ratcliffe, Leslie Tung**

R. Murray Schafer (1933-) The Crown of Ariadne (1979)

Ariadne Awakens
Ariadne's Dance
Dance of the Bull
Dance of the Night Insects
Sun Dance
Labyrinth Dance

Lou Anne Neil, harp

Intermission

Wolfgang Amadeus Mozart (1756-1791) Fugue in C minor for Two Pianofortes, K. 426

James Bonn and Ronald V. Ratcliffe, fortepianos

W.A. Mozart Concerto in F major for Three Pianos, K. 242

Allegro
Adagio
Rondeau: Tempo di Menuetto

Soloists: **James Bonn, Ronald V. Ratcliffe, Leslie Tung**



Program Notes

Bach *Concerto in D minor for Three Harpsichords*

All of Bach's concertos for two or more harpsichords are works which have been adapted from concertos for other instruments. It is also possible that the original concertos may not have been by Bach at all. Unfortunately, the manuscripts have been lost and the only historical information that exists is a dubious preface to the first edition (19th century) which attributes them to Bach and states that "the illustrious master composed them in order to complete the studies of his sons."

The concerto in D minor is perhaps the most provocative. One speculation is that it was first a concerto for flute, oboe and violin. The second movement, a Siciliana, raises eyebrows concerning its derivation and even Bach's authorship. The three solo instruments are simply doubled (tripled?) on the same part most of the time, implying that it was originally a solo concerto. The orchestra plays a minimal role in this movement. The total effect is not very typical of Bach. The most probable explanation for all of Bach's concertos for multiple harpsichords is that he arranged them from various works for performance at the concerts of the Collegium Musicum which he directed beginning in 1729. It is also safe to assume that the Bach sons, now entering their maturity, were involved in the performances. In spite of the uncertainty surrounding the details of the history of the D minor concerto, it is an assertive work which stimulates both one's imagination and curiosity.

R. Murray Schafer *The Crown of Ariadne*

"The Crown of Ariadne" was written on a commission for harpist, Judy Loman, with the help of an Ontario Arts Council Grant. It was first performed in a

New Music concert in Toronto in the spring of 1979. The work consists of six short movements in which the harpist accompanies herself on various percussion instruments. The titles of the movements are meant to suggest the myth of *Theseus, Ariadne* and the *Labyrinth*. Ultimately, "The Crown of Ariadne" is to become part of the stage work "Patria IV," in which the myth will be dramatized by dancers.

... extract from the jacket notes: aquitaine MS90570

Mozart *Concerto in F major for Three Pianos, K. 242*

"Dedicated to the incomparable merit of Her Excellency the Signor Contessa Lodron and her two daughters, Countesses Aloisa and Guiseppa, by their most devoted servant Wolfgang Mozart."

The inscription sets the scene and the piece complements the details. A concerto for three pianos is a definite curiosity (just as are Bach's multiple concertos). In this instance, Mozart was trying to please a family friend for whom he had composed several other pieces. This concerto makes no attempt to be very serious and is generally described as being *galant* - meaning courtly or pleasing, but not especially profound. Based on the levels of difficulty of the three solo parts, the ladies were of different degrees of accomplishment. There is no evidence that they ever performed it in public, but it is known that Mozart did perform it with two friends in Augsburg on October 22, 1777, about a year after its composition. Mozart seems to have played the second part.

The first movement opens in a manner quite similar to the E-flat concerto, K. 482, played earlier this week. It is a pleasing movement and the cadenza is by Mozart - always a matter of interest. The slow movement is the most serious of the three and again we have a cadenza involving all three soloists. The third movement in the style of a minuet is perhaps the least significant movement of all. Amusingly, it gives the first two solo parts opportunities for caden-

zas, both individually and together. But the third player - obviously originally less of a pianist than the others - must be content to just listen.

Both the Bach Concerto and the Mozart are not performed very often and it is a special treat to bring them to life together today on the same program.



St. Stephens' Cathedral, Vienna; where Constanze and Wolfgang were married in 1792.



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Chamber Music Recital

Kronos String Quartet
Friday, August 6, 8:15 p.m.
Veteran's Memorial Building
Cambria

Saturday, August 7, 8:15 p.m.
Cal Poly Theatre

David Harrington, violin
Hank Dutt, viola
John Sherba, violin
Joan Jeanrenaud, violoncello

Ken Benshoof (1934-) "Travelling Music" (1973)
Slow
Moderate
Fast

Gyorgi Ligetti (1923-) String Quartet No. 1, (1953-54)*
"Metamorphosis Nocturnes" (played without pause)

Bella Bartok (1881-1945) String Quartet No. 4*
Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

Intermission

Thomas Constanten (1944-) Lignified Rock Episodes (Premiere)
Alaric's Premonition: a gothic fugue en rondeau on a theme by J. Garica
Dejavalse
The Heretic Strut
Kentucky Chaconne: a simple twist of eight

Wolfgang Amadeus Mozart (1756-1791) String Quartet in D major, K. 499
Allegretto
Menuetto: Allegretto
Adagio
Allegro

The Kronos Quartet's performance is partially underwritten by the California Arts Council
and the National Endowment for the Arts

Please join us immediately after the Saturday evening concert for Café Mozart in the patio of the Spindle.

*Ligetti will be presented at the Friday evening concert. Bartok will be performed Saturday evening.

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Chamber Music Recital

James Bonn, Ronald V. Ratcliffe
Harpichords
Saturday, August 7, 8:15 p.m.
Trinity United Methodist Church
Los Osos

Johann Sebastian Bach (1685-1750) Sonata in E minor

Adagio - Vivace
Andante
Un poco Allegro

Wolfgang Amadeus Mozart (1756-1791) Fugue in C minor, K. 426

Johann Christian Bach (1735-1782) Sonata in G major

Allegro
Tempo di Menuetto

Intermission

Francois Couperin (1668-1733) Pièces de Clavecin en Concert

Prelude
Allemande
Muséte de Choisi
Plainte
Siciliéne
Muséte de Taverni
La Tromba



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Orchestra Concert

Sunday, August 8, 3:00 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) March in C major, K. 408, Nr. 1 (383e)*

W.A. Mozart Symphony No. 41 in C major, K. 551
Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

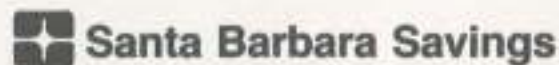
Igor Stravinsky (1882-1971) Suite from the Ballet "Pulcinella"
I. Sinfonia. Allegro moderato
II. Serenata. Larghetto
III. Scherzino
IV. Tarantella
V. Toccata. Allegro
VI. Gavotte with Two Variations. Allegro moderato, alla breve
VII. Vivo
VIII. Minuet. Molto moderato

Intermission

W.A. Mozart Piano Concerto No. 25 in C major, K. 503
Allegro maestoso
Andante
Allgretto
Jerome Lowenthal, *soloist*

*composed in 1782, 200 years ago

A reception for the musicians will be held immediately following the concert



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Program Notes

Mozart

Symphony No. 41 in C major ("Jupiter") K. 551

"Mozart finished his career as a symphonist before Haydn was to crown his symphonic life-work with the London sets. Our symphony is the summation of Mozart's achievements in a field that he entered as a lad of eight or nine years in London. His last symphony is one of the greatest accomplishments of the classical school. The preceding G minor symphony was the expression of dark pessimism, and it seems that Mozart mustered all his strength to free himself from these feelings. Only sixteen days elapsed from the hour he finished the G minor symphony until he completed the Jupiter Symphony - he was certainly driven by an inner compulsion to have completed another symphony so quickly. In spite of the 'majesty and splendor' which Otto Jahn, the most important Mozart scholar of the nineteenth century, associated with the C major symphony, strong serious accents are unmistakably in evidence in the opening *Allegro vivace* and also in the *Andante cantabile*...

"The Novellos visited Mozart's widow Constanze in Salzburg in 1829 and entered in their diary the following for August 7th: 'Mozart's son said he considered the Finale to his father's sinfonia in C - which Salomon christened the Jupiter - to be the highest triumph of Instrumental Composition, and I agree with him.' Thus it was Johann Peter Salomon (fine violinist from Bonn, successful concert manager in London, instigator of Haydn's journeys to London and the composition of Haydn's twelve last symphonies) who coined the term Jupiter Symphony."

Notes by Joseph Braunstein

(Note: It was customary in Mozart's time to precede the performance of a symphony with an opening march. Those who attended the orchestra concert Wednesday night were treated to Mozart's March in D major, K. 408, No. 2, which was written

specifically to precede the "Haffner" Symphony. Mozart also wrote a March in C major which we will use this afternoon to introduce the "Jupiter" Symphony.)

Stravinsky, *Pulcinella Suite*

Diaghilev's success with *Le donne di buon umore*, based on harpsichord sonatas of Domenico Scarlatti, prompted him to suggest to Igor Stravinsky the idea of a ballet based upon the works of the then little known Italian composer, Giovanni Battista Pergolesi (1710-1736). Stravinsky responded enthusiastically, by writing the ballet *Pulcinella*, a unique work which revived the comedie-ballet in which spoken dialogue, singing and dance are combined. The original production was impressive with Leonid Massine in charge of choreography and Pablo Picasso designing sets and costumes. Moreover, Stravinsky was pleased with the first performance on May 15, 1920.

Stravinsky had established himself as a "modernistic" composer in his works up to this point. In the back of his mind was a growing propensity for neo-classicism which manifested itself for the first time in *Pulcinella*. Ostensibly, he utilized themes of Pergolesi, but it is known that many of the works were actually by other composers. In any event, these themes are re-assembled in a skillful blend of 18th and 20th century techniques. The work opens with an amusing re-creation of a concerto grosso style. Other movements reflect (or at least refer to) various 18th century forms. Critics who had finally accepted Stravinsky's earlier works were taken aback by this new work which seemed to reject his earlier style and which abandoned his Russian heritage. Stravinsky loved the attention. The orchestral suite based on *Pulcinella* presents nine instrumental portions from the ballet.

Mozart

Piano Concerto No. 25 in C major

The last concerto in the great series of piano concertos composed for concerts in Vienna is the C major concerto, K. 503. Composed simultaneously with his symphony No. 38 ("Prague"), this work is really the culmination of his piano concertos. The final two were not composed under ideal conditions and are not as imposing.

Here we have an expansive work - towering in its scope, adventurous in its approach and emitting inner strength that commands attention from the first measure. The first movement reflects the same outgoing confidence that is found in the "Jupiter" Symphony. It is the longest movement of any of Mozart's concertos and seems to grow in stature as it progresses. The second movement continues the same breadth and lofty quality of the first movement, making its point with economy and expressive poise. The last movement continues in a serious mood, unlike most concertos which end with a lighter and more entertaining style. It is a rondo, again on a grand scale, befitting the rest of the concerto. This work is often characterized as Mozart's most "Beethoven-like" concerto. Anyone who becomes well acquainted with this masterpiece soon recognizes the intensity and confidence that mark it as one of the most significant piano concertos.

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Each year most of the Mozart Festival musicians come from out of town to perform in the orchestra, in the chorus, or as soloists. This year the following people from San Luis Obispo County have graciously offered to have Festival musicians as guests in their homes:

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In 1982, two new endowment funds have been initiated by donors who wish to remain anonymous:

An endowment for the Director of Choral Music.

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Lucille was a member of the Festival Board of Directors from its inception until her death in 1981. Her dedication to the community resulted in the establishment of the Civic and Fine Arts Association, an organization devoted to the arts and to the building of a community arts center. Her presence is missed.

Contributions to this endowment are welcome from those who wish to acknowledge Lucille's dedication to the arts.

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A Brief Chronology of Mozart's Life

His works performed at this year's festival are included in brackets.

- 1756 Mozart born in Salzburg, January 27.
1761 First compositions for piano.
K.* 1762 First concert tour (Germany).
K. 5 1763 First European tour.
K. 9 1764 Paris until April then London. First symphonies.
K. 19 1765 London until July. Concert at the Hague.
K. 24 1766 Tours Europe. Returns to Salzburg in November.
K. 34 1767 Visits Vienna. Severe case of smallpox.
K. 45 1768 *La finta semplice* composed. *Bastien und Bastienne* presented in Vienna.
K. 61 1769 Returns to Salzburg. First Italian opera tour begins.
K. 73 1770 In Italy all year. Receives Order of the Golden Spur from the Pope.
K. 74 1771 Second Italian tour.
K. 114 1772 Third Italian tour. Appointed concertmaster to the archbishop of Salzburg.
K. 157 1773 Visits Vienna seeking court post.
K. 186 1774 In Salzburg. [Concerto in B-flat major for Bassoon, K. 191]
K. 196 1775 To Munich for production of *La finta giardiniera*.
K. 238 1776 In Salzburg. Increasingly difficult to work under archbishop. [Concerto in F major for Three Pianos, K. 242]
K. 270 1777 Resigns court post. To Munich with mother. Falls in love with singer Aloysia Weber. [*Alma Dei creatoris*, K. 277]
K. 285 1778 To Paris. Mother dies.
K. 315 1779 Returns to Salzburg to take up appointment as court organist.
K. 336 1780 In Salzburg. To Munich in November for production of *Idomeneo*.
K. 366 1781 Moves to Vienna.
K. 382 1782 *The Seraglio* produced. Marries Constanze Weber. [Overture to *Die Entführung aus dem Serail*, K. 384 and Symphony No. 35 in D major, K. 385 and March in D major, K. 408]
K. 416 1783 Visits Salzburg. Son born and dies. [Fugue in C minor for two pianofortes, K. 426]
K. 448 1784 Establishing himself as leading composer, pianist and teacher in Vienna. Son Karl Thomas born. Becomes a Freemason.
K. 464 1785 Starts *The Marriage of Figaro*. Leopold visits son in Vienna. [Piano Concerto No. 22 in E-flat major, K. 482]
K. 485 1786 *The Impresario* and *Figaro* produced. [Sonata in D major, K. 488 and String Quartet in D major, K. 499 and Piano Concerto in C major, K. 503]
K. 509 1787 To Prague for production of *Don Giovanni*. Daughter born and dies in seven months. Appointed court musician. Father dies.
K. 533 1788 Financial difficulties worsen, and general standing in Vienna's musical life declines. [Symphony No. 41 in C major, K. 551]
K. 569 1789 Travels to Germany. Daughter born and dies. Constanze ill, takes cure at Baden.
K. 588 1790 *Così fan tutte* produced. Travels to Germany. Financial situation worsens.
K. 595 1791 Son Franz Xavier Wolfgang born. Constanze ill. *Magic Flute* composed during summer. Health failing. *Magic Flute* produced in September. Illness becomes more acute, prevents completion of *Requiem*. Dies December 5.

*Mozart's works are identified by their number in the chronological lists of his works published by Ludwig von Kochel. The K. numbers above, opposite each year, state that year's probable first completed work.

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Mozart Festival Concert Schedule

Monday, August 2

Noon., **Opening Ceremony**, Mission Plaza, San Luis Obispo
8:15 p.m., **Donor's Night**, Cal Poly Theatre
Robert Commanday, Music Critic, San Francisco Chronicle

Tuesday, August 3

8:15 p.m., **Opening Concert**, Cal Poly Theatre,
Jean Barr and Armen Guzelimian
Mozart, Sonata in D major, K. 488
Debussy, Ballade
Lutoslawski, Variations on a Theme by Paganini
Brahms, Variations on a Theme of Haydn, Op. 56b
Ravel, La Valse—Choreographique Poem
9:00 p.m., **Mission San Miguel Candlelight Concert**, La Corte Musical
A performance of the 14th century Livre Vermell ("The Red Book")

Wednesday, August 4

8:15 p.m., **Orchestra Concert**, Richard Goode, soloist, Cal Poly Theatre
Mozart, Overture to Die Entführung aus dem Serail, K. 384
Mozart, March in D major, K. 408, Nr. 2
Mozart, Symphony No. 35 in D major, K. 385 ("Haffner")
Mozart, Piano Concerto No. 22 in E-flat major, K. 482
8:15 p.m., **La Corte Musical**, Cambria Pines Lodge
"The Book of Good Love"

Thursday, August 5

3:00 p.m., **Ear Opener Concert**, Cal Poly Theatre
8:15 p.m., **La Corte Musical**, Cal Poly Theatre
"The Book of Good Love"
8:15 p.m., **Chamber Music Recital**, Kronos String Quartet,
First United Methodist Church, Arroyo Grande
Benshoof, Traveling Music
Shostakovich, String Quartet No. 3
Constanten, Lignified Rock Episodes
Mozart, String Quartet in D major, K. 499

Friday, August 6

3:00 p.m., **Chamber Concert**, Cal Poly Theatre
Bach, Cantata No. 140 ("Wachet auf")
Stravinsky, Octet for Wind Instruments
Brahms, Liebeslieder Waltzes

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8:15 p.m., **Piano Recital**, Richard Goode, Cal Poly Theatre
Works by Schubert, Schumann, Perle and Mozart
8:15 p.m., **Mission Concert**, Mission San Luis Obispo de Tolosa
Mozart, Concerto in B-flat major for Bassoon, K. 191; Greg Barber, soloist
Brahms, Variations on a Theme of Haydn
Mozart, Alma dei Creatoris, K. 277
Haydn, "Theresienmesse"
Kaaren Herr-Erickson, soprano; Mary Heyler, alto; Paul Johnson,
tenor; Peter Atherton, bass; Timothy Mount conducting
8:15 p.m., **Chamber Music Recital**, Kronos String Quartet,
Cambria Veterans' Memorial Building
Repeat of Thursday's program except Ligeti's String Quartet No. 1
in place of Shostakovich Quartet.

Saturday, August 7

3:00 p.m., **Chamber Concert**, Cal Poly Theatre
Mozart, Concerto in F major for Three Pianos, K. 242
Mozart, Fugue in C minor for Two Pianofortes, K. 426
Bach, Concerto in D minor for Three Harpsichords
Ronald V. Ratcliffe, James Bonn and Leslie Tung, soloists
8:15 p.m., **Mission Concert**, Mission San Luis Obispo de Tolosa
Repeat of Friday program
8:15 p.m., **Chamber Music Recital**, Kronos String Quartet, Cal Poly Theatre
Repeat of Thursday's program except Bartok's Quartet No. 4
in place of Shostakovich Quartet.
8:15 p.m., **Evening Recital**, Ronald V. Ratcliffe and James Bonn,
harpsichord, Trinity United Methodist Church, Los Osos
J.S. Bach, Sonata in E minor
J.C. Bach, Sonata in G major
Mozart, Fugue in C minor
Couperin, Pièces en Concert

Sunday, August 8

3:00 p.m., **Orchestra Concert**, Jerome Lowenthal, soloist, Cal Poly Theatre
Mozart, March in C major, K. 408, No. 1
Mozart, Symphony No. 41 in C major, K. 551 ("Jupiter")
Stravinsky, Pulcinella Suite
Mozart, Piano Concerto in C major, K. 503



The dates for the
1983 Festival are
August 1 - August 9

P.O. Box 311
San Luis Obispo, CA 93406

